

# Esprit Orchestra



## Love Songs for a Small Planet

October 17, 1992  
Jane Mallett Theatre

## Earthrise... Out of this World

October 19, 1992  
John Bassett Theatre

with the support of Aerospatiale Canada and



TENTH ANNIVERSARY SEASON



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## PROGRAMME

### Love Songs for a Small Planet October 17, 1992 • Jane Mallett Theatre

**Esprit Orchestra**  
Alex Pauk  
Music Director & Conductor

#### Featuring The Elmer Iseler Singers

*Love Songs for a Small Planet* (1992)\*  
for choir, harp, percussion and strings

Alexina Louie (Canada)

*Tree Line* (1988)  
for chamber orchestra

Toru Takemitsu (Japan)

#### Intermission

*North/White* (1973)  
for large orchestra

R. Murray Schafer (Canada)

Esprit Orchestra is joined for this performance  
of *North/White* by music students from the Southern Ontario region.

#### **\*World Premiere -- New version including strings**

This new version and performance of *Love Songs for a Small Planet* have been made possible  
through the generosity of:

Mr. and Mrs. Max Clarkson • Marilyn Field • Arthur Gelber • Ann and Lyman Henderson  
Mary-Margaret Webb • Stanley and Rosalind Witkin

This evening's performance of *North/White* is sponsored by

Robin ★ Kay  
Store for the Environment

**Join us after tonight's performance for complimentary cake and  
champagne to celebrate Esprit Orchestra's 10th Anniversary.**

This concert is being recorded by the CBC for broadcast on *Two New Hours*, 94.1 FM.

All programmes are subject to change without notice



## PROGRAMME

**Earthrise. . . Out of this World**  
October 19, 1992 • John Bassett Theatre • 8:30 p.m.

**Esprit Orchestra**  
Alex Pauk  
Music Director & Conductor

**Featuring**  
**Dr. Ken Money, Canadian Astronaut**  
**NASA Slide Images of Outer Space**  
***Sacred Places* photography by Courtney Milne**

*Music for Heaven and Earth* (1990)  
with  
NASA slide images of outer space

Alexina Louie (Canada)

*Tree Line* (1988)  
for chamber orchestra  
with  
*Sacred Places* slide images

Toru Takemitsu (Japan)

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This evening's performance of *Music for Heaven and Earth* is sponsored by

**EQUINOX**  
Magazine

**Join us after tonight's performance for an international reception with  
United Nations' ECO-ED World Congress delegates.**

**Esprit Orchestra's Concerts with NASA  
at the United Nations' ECO-ED World Congress**

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**Esprit Orchestra extends its gratitude to these organizations  
for their generous support.**

## PROGRAMME NOTES

### *Love Songs for a Small Planet*

Alexina Louie (Canada)

In *Love Songs for a Small Planet*, Louie has taken aboriginal poems from three continents and set them for choir with harp, percussion and strings. Louie writes:

"For several years now, I have known that at some point in my career I would be writing music for voice. With this in mind, I have begun to slowly collect poems that I find meaningful or intriguing. These particular poems, from some of the world's indigenous peoples, convey the mystery and the awesome beauty of nature and hence touch the heart of my concern about mankind's responsibility to preserve life on earth."

*Love Songs for a Small Planet* was originally commissioned for the 1989 International Choral Festival and through the financial assistance of the Canada Council. This version, with the addition of strings, and tonight's performance have been made possible through the generosity of: Mr. and Mrs. Max Clarkson; Marilyn Field; Arthur Gelber; Ann and Lyman Henderson; Mary-Margaret Webb; Stanley and Rosalind Witkin.

### *Tree Line*

Toru Takemitsu (Japan)

*Tree Line* was commissioned in 1988 by the London Sinfonietta to commemorate their 20th anniversary and, like much of Takemitsu's music, emerges out of an ongoing concern with nature and man's place in its cycle. Marking a return for the composer to tonality, the piece is a poetic representation of a row of acacia trees that grow near Takemitsu's mountain studio. According to Takemitsu: "Whenever I go for a walk under those acacias that line the gently sloping road, my weary mind always feels rested. This work was composed as an homage to those graceful yet dauntless trees." In *Tree Line*, the key of D minor stands for that line of acacias.

## *Love Songs for a Small Planet*

### **Introduction: Night**

...darkness of the night  
Nothing but night.

- Hawaiian (Pacific)

### **I.**

#### **Sun**

The fearful night sinks  
trembling into the depth  
before your lightening eye  
and the rapid arrows  
from your fiery quiver.  
With sparkling blows of light  
you tear her cloak  
the black cloak lined with fire  
and studded with gleaming stars --  
with sparkling blows of light  
you tear the black cloak.

- Fang (Africa)

### **II.**

#### **Moon**

New moon, come out, give water to us,  
New moon, thunder down water for us,  
New moon, shake down water for us.

- Bushman (Africa)

### **III.**

#### **Earth**

It is lovely indeed, it is lovely indeed.  
I, I am the spirit within the earth.  
The feet of the earth are my feet;  
The legs of the earth are my legs.  
The strength of the earth is my strength;  
The thoughts of the earth are my thoughts;  
The voice of the earth is my voice;  
The feather of the earth is my feather.  
All that belongs to the earth belongs to me,  
All that surrounds the earth surrounds me.  
I, I am the sacred words of the earth,  
It is lovely indeed, it is lovely indeed.

- Sioux (North America)

## ***North/White***

R. Murray Schafer (Canada)

### **Composer's Note:**

*"North/White*, like white light which is composed of all visible frequencies, combines all of the notes which can be produced by a symphony orchestra - from the depths of the double bass to the heights created by the tiny piccolo. The North is not described by the adjective 'pretty' and neither is this piece. *North/White* is inspired by man's careless treatment of the ecology in the Canadian North - a destruction which is carried out through the introduction of airstrips, highways, and snowmobiles.

"...More than the environment is being destroyed by these actions, for, just as the moon excursions destroyed the mythogenic power of the moon (it ceased to be poetry and became property) Canadians are about to be deprived of the 'idea of the North', which is at the core of the Canadian identity. The North is a place of austerity, of spaciousness and loneliness; the North is pure; the North is temptationless. These qualities are forged into the mind of the Northerner; his temperament is synonymous with them. As the North is broken by man and machines, values from a mythological time are apparently to be sacrificed. The idea of the North is a Canadian myth. Without a myth, a nation dies. This piece is dedicated to the splendid and indestructible idea of the North."

*North/White* was originally commissioned by the CBC for the National Youth Orchestra.



## *Music for Heaven and Earth*

Alexina Louie (Canada)

Procession of Celestial Deities  
Thunder Dragon  
The Void  
Earthrise  
River of Stars

### Composer's Note:

*"Music for Heaven and Earth*, a one-movement work in five continuous sections, was commissioned especially for the Toronto Symphony's 1990 Pacific Rim Tour. The work began to take shape with a request from Maestro Gunther Herbig that the work reflect some Asian influences. This work is in keeping with a series of my works in which I have explored the connection of my art with universal concerns of the relationship of man and nature.

"I was also inspired by The Home Planet, edited by Kevin W. Kelley, which is a moving book filled with stunning photographs of space along with insights by an international cross-section of astronauts. A description of outer space by Charles Duke, Jr. influenced 'The Void:' 'It was a texture. I felt like I could reach out and touch it. It was so intense. The blackness was so intense.' Such reflections as the following by James Irwin had a great impact on the writing of 'Earthrise:' 'The Earth reminded us of a Christmas tree ornament hanging in the blackness of space. As we got farther and farther away it diminished in size. Finally, it shrank to the size of a marble, the most beautiful marble you can imagine. That beautiful, warm, living object looked so fragile, so delicate, that if you touched it with a finger it would crumble and fall apart. Seeing this has to change a man...'

*"Music for Heaven and Earth* is a continuing exploration of the basic elements of my musical language (an integration of oriental musical concepts and Western art music) in a large orchestral context. Echoes of Gagaku music (Imperial court music of Japan) are heard in 'Procession of Celestial Deities' and elements of Peking opera summon the 'Thunder Dragon.'

"For a number of years now, my music has been influenced by the great power and the beauty of nature and man's responsibility to preserve and cherish it. *Music for Heaven and Earth* is the embodiment of my feelings of wonder, fear and awe of the vast mysterious black void of outer space, love and tenderness at the sight of our rising, beautiful, fragile Earth from the desolate surface of the moon, and finally, a celebration of our unique place in the starry heavens.

"The listener might detect the use of some exotic instruments in the percussion section, among which are to be found Chinese opera gongs and hand cymbals, Japanese temple bowls, a waterphone, a lion's roar."

### Alexina Louie

Alexina Louie is a co-founder of Esprit Orchestra and has been important in establishing the Orchestra's *Toward A Living Art* Education Programme. An active freelance composer, she has acted as a sparkplug in creating links between the world of new music and the public.

With a burgeoning international reputation, Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups, and soloists. Her notable performances include the Vancouver Symphony Orchestra performance of *The Ringing Earth* for the gala opening of Expo 86; the Montreal Symphony Orchestra's performance of the same work in the U.N. General Assembly on United Nations Day (1989); the Toronto Symphony tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of *Scenes From A Jade Terrace*, on the programme for the official gala opening of the new Canadian Embassy in Tokyo, 1991. In April, Louie's *Heaven and Earth* was performed by the Vancouver Symphony, and in September her *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the Toronto Symphony as part of their commemoration of the tenth anniversary of Gould's death.

Her music emphasizes craft and imagination stemming from a wide variety of influences ranging from her Chinese heritage to her theoretical, historical and performance studies. Through her on-going investigations of scores, recordings, literature, poetry, visual arts as well as introspection and continuous composition, Louie has developed a uniquely personal, expressive style, which is rooted in a blend of east and west. Many of her compositions deal with nature and mankind's relationship to it.

Louie has just been awarded the 1992 SOCAN Award for being the most performed Canadian composer. This is the second time she has received this award since it was established in 1990.



## **Toru Takemitsu**

Born in 1930, Toru Takemitsu's fame as a composer grew in the 60s and 70s. Today he is the most famous of all Japanese composers and has contributed enormously to the growing relationship between Japanese and western composers and performers. Very early in his career, Takemitsu developed an interest in multi-media art and electronic sound. These, along with traditional Japanese culture and instruments and the work of composers like Debussy, Stravinsky, Webern and Cage, have influenced his music. His life, like his music, is a gentle synthesis of Japanese and western music and in 1990, Takemitsu wrote of himself: "I am living out two different things at once: Western innovation and Japanese tradition."

Takemitsu's music has been commissioned and performed by major orchestras, soloists and chamber ensembles throughout the world. He has also composed for film soundtracks, including the award winning score for Kurowasa's *Ran*, 1984.

Takemitsu lives with his wife in Japan, and spends a great deal of time in his studio, located in the mountains of Honshu.

## **R. Murray Schafer**

Perhaps Canada's best known and most important composer, Schafer is also widely recognized as an author, educator, visual artist, broadcaster and scholar whose over-riding concern is with the quality of man's acoustic environment.

As founder of the World Soundscape Project, he has had a world-wide impact in the field of recording, measuring, and commenting on sound in all its manifestations. He has developed graphic notations to the extent that pages of some scores have been exhibited by art galleries. His books on music education have been translated into five languages and he has recently returned from a 3-month lecture tour in Latin America, made at the invitation of educators on that continent.

Of the more than 75 works Schafer has composed, many are environmental and/or dramatic works creating opportunities for audience interaction aurally and visually. Throughout his career, Schafer has received numerous national and international awards including the Canadian Music Council's annual medal (1972) and its first "Composer of the Year" award (1976). In 1980 he received the French Prix Honegger, and was the first recipient of the International Glenn Gould Prize for music and communication through new technologies (1987).

## Alex Pauk

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since 1971.

After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding of Esprit Orchestra - an organization that has become a primary force in commissioning and performing new Canadian music.

Among his compositions are scores for the concert hall, films, radio and music theatre. During the 1992-93 concert season, three of his works will receive world premieres in Toronto including *Cross-Border Shopping (Nostalgia)* - a piece for rock band and small orchestra (for New Music Concerts), a work for large orchestra commissioned by the Toronto Symphony and the test piece for the competition at the 1993 International Accordion Celebration. Currently Mr. Pauk is composing a concerto for two pianos and orchestra commissioned by CBC Radio for performance by Markham and Broadway with the CBC Vancouver Orchestra in the fall of 1993.

## The Elmer Iseler Singers

Toronto's internationally acclaimed Elmer Iseler Singers made their debut performance in 1979. Performing under the leadership of Dr. Elmer Iseler, this celebrated choir appears annually in over 100 performances throughout Canada, the US and Europe. With a choral repertoire spanning 500 years, the Elmer Iseler Singers are also champions of contemporary choral music, regularly commissioning and performing new works. Frequently involved in radio and television broadcasts, and a wide variety of recording projects, the Elmer Iseler Singers have received the Grand Prix du Disque (Canada) for their 1984 recording *Serenade in Harmony* (with Netherlands Chamber Choir) and for their 1989 recordings *Welcome Yule* and *Laudate Dominum*, the latter with the Toronto Mendelssohn Choir.

Festival appearances include the Canada in Holland Festival, Expo '86, the Olympic Arts Festivals in Seoul, Korea and Calgary in 1988 and the inaugural Joy of Singing International Choral Festival in Toronto, performing the North American premiere of works by Penderecki, conducted by the composer. The past season saw the Elmer Iseler Singers' Carnegie Hall debut as special guests of the Canadian Brass. Other highlights included a three week tour of Asia; an extensive North American Tour; and participation in Mozart 200, a cross-Canada tour with the Amadeus Ensemble, in an all-Mozart programme commemorating the Bicentenary of Mozart's death.

## **Dr. Ken Money (Astronaut)**

Dr. Ken Money holds a Doctorate Degree in physiology from the University of Toronto. In 1957, he earned his Royal Canadian Air Force Pilot's Wings at the Advanced Flying School in Portage La Prairie, Manitoba, logging over 5,000 hours flying time in T33, F86, C45 and Otter aircraft, as well as the Kiowa helicopter. In 1972 he graduated from the National Defence College, and in 1988 from the Accelerated Free Fall parachute course at the Spacelab Parachute Center in Houston.

An outstanding athlete, Dr. Money represented Canada in the high jump at the Olympic Games in 1956, and in the Commonwealth Games in 1958. In 1989 he won the American Masters' international badminton championship (singles). Dr. Money is also a member of many flight and scientific organizations including the Canadian Physiology Society, the Planetary Society, the Canadian Sport Parachuting Society, the Canadian Aerobatic Pilot's Club, and is an appointee to the Board of Governors of the U.S. International Space Society.

Among his many honours, Dr. Money was admitted as a Fellow of the Aerospace Medical Association in 1983; received the NASA Group Achievement award in 1984 for scientific work done on the Spacelab mission; and in 1986 won the Wilbur R. Franks Award from the Canadian Society of Aviation Medicine.

Currently, Dr. Money is Senior Scientist at the Defence and Civil Institute of Environmental Medicine (DCIEM) in Toronto. He frequently works with NASA scientists in the area of space motion sickness and orientation and is a co-investigator in experiments on six Space Shuttle missions. Dr. Money is also a senior researcher at St. Michael's Hospital in Toronto and an Associate Professor of physiology at the University of Toronto. From 1984 to 1992, Dr. Money was a Canadian Astronaut, continuing his research part-time at the DCIEM, and in 1992 was Spacelab Payload Operations Controller on the IML - I spacelab mission, and backup astronaut for Dr. Roberta Bondar.

## **Courtney Milne (Photographer)**

Born in Saskatchewan, Courtney Milne has worked as a freelance photographer since 1975. With Masters' Degrees in psychology and journalism, Milne has concentrated for the last 15 years on landscape, nature and wildlife photography. An author as well as photographer, Milne's publications include 2 books of photography depicting the Canadian Prairies, Prairie Light (1985) and Prairie Dream (1989).

To date Milne has photographed in more than thirty countries and has made more than 300,000 exposures. Much of the work included in today's concert is part of his latest project, a series of books called "The Sacred Earth Collection." In 1988 and 1989 Milne and his partner Sherrill Miller completed a 10 month global photographic expedition, returning with more than 60,000 images of some of the world's most exotic landscape.

Milne's extensive slide library provides the basis of several multi-media shows for international presentations such as UNESCO's World Heritage Committee in 1990, and Waterscapes International Congress in 1991. In the fall of 1991 Milne and Miller toured 20 Canadian cities with their "sound-slide spectacular" version of "The Sacred Earth Collection" to raise funds for local environmental projects and for the Endangered Spaces Campaign of the Canadian branch of the Worldwide Fund for Nature. A version of this show was featured at the United Nations Conference on Environment and Development in Brazil this past June.

**Esprit Orchestra gratefully acknowledges the following for  
their contribution to *Earthrise*. . . *Out of this World***

**Mr. Richard Underwood for providing NASA slides  
Yamaha Pianos  
Canadian Music Competitions  
Canada 125 Junior Space Ambassadors**

**Gala Committee**

Esprit Orchestra extends its gratitude to the following individuals for their  
tireless efforts:

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Diana McCrossan-Utermann**

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Jan Taalman  
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## RIDEAU HALL

En ma qualité de Gouverneur général du Canada, j'ai le grand honneur de souhaiter la bienvenue au Canada aux participants et aux commanditaires à l'occasion du Congrès mondial pour l'éducation et la communication en environnement et en développement.

Au Canada, nous avons le privilège de posséder une vaste part des ressources mondiales. L'immensité de ces richesses naturelles impose une lourde responsabilité aux Canadiens et aux Canadiennes: celle de préserver leur magnifique patrimoine. Notre devoir envers les générations qui suivront exige certes que nous fassions en sorte que les habitants de la planète puissent continuer de bénéficier de nos ressources naturelles pendant les décennies à venir. C'est la raison pour laquelle il est particulièrement approprié que le Canada soit l'hôte du Congrès mondial ECO-ED. En effet, alors même que nous cherchons des moyens de réduire la dégradation de l'environnement, il faut explorer et approfondir les questions comme celle du développement durable tant au niveau national qu'à l'échelle internationale.

Les concerts organisés en marge du congrès s'annoncent très agréables, mais en plus ils semblent fidèles aux idéaux qui sous-tendent ECO-ED. "Chansons d'amour pour une petite planète" et "Musique pour la terre et le ciel" sont des thèmes qui reflètent aussi bien l'aspect universel de l'amour de la musique que le besoin d'éveiller l'opinion aux sujets à l'ordre du jour du congrès. J'espère que ces concerts seront un franc succès et qu'ils sauront inspirer les membres de l'assistance à poursuivre activement les buts du Congrès ECO-ED.

Je souhaite sincèrement que cette conférence unique sensibilise tous les délégués à la nécessité de favoriser l'éducation et la communication en matière de problèmes environnementaux et de solutions possibles. Nous devons tous reconnaître et appuyer le principe du développement de notions comme celle du développement durable si nous voulons léguer une planète en santé à nos enfants et petits-enfants.

Ramon John Hnatyshyn



## RIDEAU HALL

As Governor General of Canada, I am very honoured to welcome the participants and sponsors of the World Congress for Education and Communications on Environment and Development to Canada.

In Canada, we are privileged to have a large share of the world's resources. The vastness of this natural wealth imposes a great responsibility on Canadians to preserve our magnificent heritage. Certainly, it is part of our obligation to the generations that will succeed us to ensure that our natural resources continue to benefit the world's population in the years and decades to come. For this reason, it is particularly appropriate that Canada host the World Congress of ECO-ED because, as we search for methods to reduce environmental degradation, issues such as sustainable development must be explored and developed on both the national and global scales.

The concerts which have been organized in conjunction with the Congress promise not only to be marvellously entertaining, but also to reflect the ideals which lie at the core of ECO-ED. The themes of both "Love Songs for A Small Planet" and "Music for Heaven and Earth" integrate the universal love of music and the need to create a larger awareness of the topics which will be discussed during the Congress. It is my hope that these concerts will be enormously successful and will inspire those in attendance to realize the goals of the ECO-ED Congress.

I sincerely wish that all the delegates at this unique conference come away enlightened and committed to providing avenues for education and communication about the many environmental problems with which we are coping and about potential solutions. Concepts such as sustainable development must be supported by all of us if we are to leave a healthy planet to our children and grandchildren.

A handwritten signature in black ink, which appears to read 'Ramon John Hnatyshyn'.

Ramon John Hnatyshyn



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— L E X U S —

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*Esprit Orchestra was more than contemporary classics as Maureen Forrester and Marilyn Field "tuned up enthusiasm" for the Barn Dance fundraiser at Cinespace Studios.*

## Here we are.

Through nine seasons, the Esprit Orchestra has well met its mandate to present performances of quality contemporary music, with our spotlight on Canadian composers, for Canadian and international audiences.

With three stunning concerts this October weekend, Esprit proudly leaps onto the threshold of a new season - **our 10th Anniversary!**

This stellar 1992/93 series celebrates Canadian music plus upcoming special collaborations with the Toronto Symphony, the Art Gallery of Ontario and the International Accordion Festival.

To celebrate Esprit's 10th is to simultaneously celebrate Canada's 125th and our place within the universe, for our composers' music speaks powerful messages that transcend language, cultural, historical and political barriers. No matter what our diversity, when we listen together to a premiere, we respond with equal freshness and honesty.

Hopefully, when Esprit achieves its second decade in the 21st Century, we also will still be cheering a united Canada. Esprit and the power of musical expression can help. Let us celebrate success now and give our support to creative talent for a bright future.

*Maureen Forrester*  
Maureen Forrester,  
Honorary Director

*Marilyn Field*  
Marilyn Field,  
President



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Toronto, Ontario  
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Queen's Park  
Toronto (Ontario)  
M7A 1A1

I'm happy to welcome all the delegates attending the  
ECO-ED World Congress in Toronto.

Welcome especially to all those who have travelled  
from outside of Ontario. Toronto is one of the finest  
cosmopolitan cities in the world. It is a great place  
to do business and have fun. I hope you enjoy your  
stay and the many attractions Toronto and environs have  
to offer.

Congratulations to the Esprit Orchestra on its special  
performances during the congress. I commend the members  
of the orchestra for their dedication to music and to  
the promotion of Canadian contemporary composers. You  
may take great pride in the international reputation you  
share.

I wish you a successful and memorable congress.

A handwritten signature in cursive script, appearing to read "Bob Rae".

Bob Rae



*Canada 125  
recognizes Canadians' sensitivity  
to preserve our environment.*

*We salute Esprit Orchestra's  
10th Anniversary  
and we are pleased to support  
their meaningful role  
in the  
ECO-ED World Congress  
on ecology.*



# Esprit Orchestra

## Violin I

Fujiko Imajishi (Concertmistress)  
Dominique Laplante  
Jayne Maddison  
Anne Armstrong  
Kate Smith  
Michael Sproule  
Mark Wells  
David McFadden

## Violin II

Marie Berard  
Paul Zevenhuizen  
Yakov Lerner  
Janie Kim  
Joanna Zabrowarna  
Ruth Fazal  
Janet Horne  
Valerie Sylvester

## Viola

Douglas Perry  
Valerie Kuinka  
Beverley Spotton  
Rhyll Peel

## Cello

Paul Widner  
Elaine Thompson  
Maurizio Baccante  
Sharon Prater

## Bass

Roberto Occhipinti  
David Young  
Robert Speer

## Flute

Douglas Stewart  
Christine Little  
Jeanette Hirasawa

## Oboe

Lesley Young  
Karen Rotenberg  
Clare Scholtz

## Clarinet

Gwilym Williams  
Max Christie  
Greg James

## Bassoon

Jerry Robinson  
William Cannaway  
Stephen Mosher

## Horn

Gary Pattison  
Joy Montgomery  
Carol Dennison  
Vincent Barbee

## Trumpet

Stuart Laughton  
Raymond Tizzard  
James Gardiner

## Trombone

Robert Ferguson  
David Archer  
Douglas Lavell

## Tuba

Scott Irvine

## Piano

David Swan

## Harp

Erica Goodman

## Percussion

Blair MacKay  
Michael Cote  
John Thompson  
Paul Houle  
Richard Sacks

**Student Musicians Participating in  
R. Murray Schafer's *North/White***

**Violin I**

Deanna Vardy  
Genievive Kaldas  
Melissa Exmundo  
Jessica Moss  
Christine Yu  
Susan Suh  
Deirdre Corbett  
Amber Cassals  
Joel McDonald  
Anita Brooks  
David Calcafuoco  
James Swan  
Christine Cho  
Peter Seminovs  
Naomi Hendrickson

**Violin II**

Claire Jeffreys  
Lily Szeto  
Ursula Boronowski  
Karen Hui  
Elsie Nguyen  
Anne Marshildon  
Leonard Chokroun  
Gahan Winkler  
Brendan Steacy  
Jimmy Kim  
Danielle Terbenche  
David Wilson  
Richard Mascall  
Gail Van Nie

**Violas**

Gu Yong  
Joseph Cheng  
Sam Wan  
David Mitchell  
Olivia Walsh  
Shona Smith  
Alison Howell  
Amanda Propp  
Jennifer Mackie  
Vanessa Connor  
Joe Nadurata

**Cello**

Felicity Deak  
Michelle Chen  
Cindy Suh  
Christina Koropecki  
Ying-Tsin Chen  
Katherine Shipley  
Kelly Russell

**Bass**

Patrick McPhail  
Chad Wenzel  
Joe Phillips

**Flute**

Laura Banek

**Oboe**

Donald Boere

**Bassoon**

Darrell Steele

**Percussion**

Tom Brett

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**and Conductor**

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### **Many Thanks. . . .**

**The Esprit Orchestra extends thanks to our volunteers for their support and effort in helping to make each season possible:**

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Please leave this form at the membership table in the lobby or mail to: Esprit Orchestra, 35 McCaul Street, #410, Toronto, Ontario, M5T 1V7. Or call our office at 599-7880.

THANK-YOU.

## ESPRIT EXTRAS. . . .

### *Toward a Living Art*

Esprit Orchestra offers exciting educational opportunities through its *Toward a Living Art* programme. The programme guides students through both familiar and more challenging musical terrain in a comprehensive and enjoyable way. Activities include:

- In-class visits by Canadian composers
- Combined workshops/rehearsals with high school orchestras and Esprit Orchestra
- Student attendance at Esprit's rehearsals
- Student group rates for all regular Esprit concerts
- Special afternoon concerts

If you are an educator, student or parent and would like more information about *Toward a Living Art*, please contact the Esprit office.

### *Coffee Chats*

Esprit holds *Coffee Chats* prior to each concert. These informal gatherings give the public an opportunity to meet composers, musicians and our Conductor in a musically informative, social context. For more information, or to ensure that you receive an invitation to the next *Coffee Chat*, please visit our table in the lobby, or call our office.

Esprit Orchestra  
Chalmers Building  
35 McCaul Street, #410  
Toronto, Ontario  
M5T 1V7  
(416) 599-7880  
(416) 977-3552 (Fax)

## **Don't Miss the Rest of Our Tenth Anniversary Season**

**Sunday November 22, 1992**

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guest artists

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**Sunday January 24, 1993**

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**Sunday February 28, 1993**

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**All performances begin at 8:00 p.m. at the Jane Mallett Theatre,  
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### **Special Events 1992-1993**

**January, 1993**

**Esprit Orchestra performs at the opening ceremonies for the Art Gallery of  
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**Esprit Orchestra and members of the Toronto Symphony join forces for a  
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**For more information, please contact the Esprit Orchestra office at 599-7880**

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